



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

American Art Journal.

NEW YORK, THURSDAY, SEPT. 13, 1866.

PUBLICATION OFFICE, 806 BROADWAY.

CONTENTS.

Ristori has Arrived !	322
The Crosby Opera House,	322
Second Sacred Concert in Irving Hall,	322
Edward Mollenhauer's Conservatory Concert,	323
The New Organ for Trinity Church, New Haven,	323
Dramatic,	323
The Billiard Tournament,	324
Musical Review,	324
Art Gossip,	326
Literary Notes,	326
I Think of Thee in the Night,	327
Summer Days and Dreams,	332
The Niagara of the West,	333
Musical Gossip,	333

RISTORI HAS ARRIVED!

This simple announcement foreshadows a season of pure and exquisite artistic enjoyment, and should be hailed by every lover of the true and beautiful in Art, with demonstrations of unqualified delight.

Rachel was statuesque and sublime, but cold as the moonlight on an iceberg; Ristori is the statue warmed into life, flashing, ardent, flesh and blood; as classic in her grace and dignity, as picturesque in her poses, but vitalized by passion and sentiment, sublimed by Art instinct, and vivified by that electric sympathy, which thrills the human listener, and holds the senses and the intellect captive in the spell of her splendid genius.

Get your tickets early, gentle readers, for there will be a rush, which will leave doubting loiterers so far in the rear, that they will never get a sight, in this city, of the Queen of Dramatic art.

THE CROSBY OPERA HOUSE.

The great scheme by which the celebrated Chicago Opera House is to be disposed within a few weeks, is meeting with the fullest success. The value represented is enormous, and besides the main prize, which one of the lucky ticket holders is fated to secure, every purchaser receives the actual value of his ticket in a beautiful engraving. This is the true reciprocating principle, and may be termed a full satisfaction, any thing else that may happen to fall to the lot is a piece of good fortune which will be thankfully received and duly remembered. In addition to these beautiful engravings, over three hundred pictures will be disposed of among the subscribers. Of the

values of these works of art some idea may be formed by glancing at the names of the articles. In the list will be found Bierstadt's "Yosemite Valley," Cropsey's great painting, "An American Autumn," Ginoux's "Alpine Scenery," Hart's "Woods in Autumn," Constant Meyer's "Recognition," and many other fine paintings, varying in value from five hundred to twenty thousand dollars. This enterprise is the most interesting of all we have seen; it is purely an Art affair; all that relates to it is calculated to refine and elevate the taste. This is no sham jewelry business, but a bona fide transaction guaranteed by the most honorable and wealthy men—men widely known as thoroughly reliable and responsible.

Of one important fact we have ocular demonstration—that the large engraving which each five dollar or ten dollar subscriber receives, is fully worth the price of subscription. The subjects are interesting, and are executed in an excellent school of art. One of the five dollar tickets must draw the splendid Chicago Opera House, which will cost the holder just \$600,000, less \$595,000, which will certainly be the largest return for a five dollar investment that the records of the whole world can produce!

Another five dollar ticket must draw Bierstadt's \$20,000 picture, and so on through the whole list of the three hundred fine paintings. The whole plan is fair and square; the gentlemen concerned in it are beyond reproach; the guarantors are known to be perfectly responsible, and the whole idea is a novel commercial enterprise that commends itself, first, for the immense amount of property involved; secondly, for the small investment in proportion to the possible gain; thirdly, by the fact that every dollar invested receives its full equivalent at the moment of investment, with a possibility of a gain of \$600,000 attached to it; and fourthly, the consciousness that the enterprise is in the hands of strictly honorable business men, who will see that it is conducted fairly to the end.

We do not presume to advise our readers to invest—each one should be responsible for his own actions. We have invested, and as on three other occasions we came within one of winning—first, a valuable horse, (which would have proved an elephant if we had won it,) secondly, a superb gold watch, and thirdly, a \$15,000 house—we have already made arrangements to lease our Opera House to the highest bidder, and shall, to-morrow, make a contract with Manager Grau for twelve nights' performance of the inimitable Ristori.

Notice.—Actors, singers, dancers, the American Musical Protection Society, Supernumeraries, dead heads and others, are hereby informed that the proprietor of the Chicago Opera House holds no personal communication with any such white trash, but refers them to his agent, Mr. W—m B. A—t'r. European, Asian, Australian papers, and the African

Roscius please copy. Others can learn all particulars, at Derby's Gallery in Broadway.

SECOND SACRED CONCERT AT IRVING HALL.

The second sacred concert at Irving Hall was of a much higher character than usual, the addition of Mr. Theodore Thomas's orchestra and the selections therefor giving both dignity and variety to the performance. The programme was admirable in every particular, and contained the following pieces: The Adagio and Larghetto from Beethoven's Symphony in D; song, "The Floweret," by Abt, sung in a very chaste and effective manner by Mr. Wm. Castle, and winning very deservedly a hearty encore; a selection from Lohengrin, for orchestra, by Wagner; Tennyson's Bugle Song, composed and accompanied by Robert Goldbeck, and sung in a thoroughly artistic and dramatic style by Mr. S. C. Campbell. It was Mr. Campbell's very happiest vocal effort, for it showed study, sentiment and appreciation of vocal coloring worthy of all praise. This is one of Goldbeck's 11 love songs, which we notice at length this week, awarding it high praise for its masterly treatment. The public on this occasion and the audience, which was very large and critical, fully sustained our judgment, honoring it by a most vociferous encore.

In the midst of the applause Mr. Goldbeck came forward, and, to the surprise of all, commenced to address the audience. He said that on his return to the city that morning he had read in THE AMERICAN ART JOURNAL a poem, written by Mr. Henry C. Watson, entitled "A National Hymn for America," and, inspired by the beauty of the words, he had set them to music, and that Mr. Campbell had kindly consented to sing the song from the manuscript if the audience desired to hear it. The answer was a unanimous burst of applause, which was redoubled when Mr. Campbell appeared. He sang the song, which is a bold and popular composition, with magnificent effect, excepting a partial obfuscation of the text, and fairly aroused the enthusiasm of the audience. It was an unequivocal success, and will run like wildfire through the country.

A Fantasia on Mendelssohn's Midsummer's Night Music followed and closed the first part. The second part opened with Cherubini's overture "Lodaiska;" Gabussi's brilliant duett "I Pescatori," was sung by Messrs. Castle and Campbell, and won a unanimous encore; the Andante and Variations from Mozart's first Divertissements was finely performed by Messrs. Theo. Thomas, Hess, Matzka, Hoch, Pfiefenschneider, Schmidt, and Lotze; Mr. S. C. Campbell sang "Nevermore," a very charming song, composed for him by Mr. Wm. K. Bassford, and the concert concluded with the Introduction and Chorus from Rosini's